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by

Dwight Donel Bigler

2006

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Glimpses

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Glimpses

by

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Treatise

Presented to the Faculty of the Graduate School of
the University of Texas at Austin
in Partial Fulfillment
of the Requirements
for the Degree of
Doctor of Musical Arts

The University of Texas at Austin

May 2006

Glimpses

Publication No. _____

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The University of Texas at Austin, 2006

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Glimpses is a piece for choir and chamber orchestra, composed by the author. It contains five movements, four of which are based on prose texts from English authors from the seventeenth through the nineteenth centuries, including Owen Felltham, Jeremy Taylor, Henry David Thoreau, and Anthony Trollope. The orchestration consists of single winds (flute, oboe, clarinet, bassoon, and horn), full string complement, percussion, and harp. In addition to composing the work, the author was responsible for preparing and conducting the choir and orchestra. The work was premiered by the UT Chamber Singers on April 7, 2006, in the Bates Recital Hall under the direction of the author.

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Chapter 1: Introduction

Every composer's approach to the composition process is unique. This paper is an autobiographical description of my methodology as I composed *Glimpses*.

The work began with my search for interesting texts outside the world of poetry. Prose can utilize a more varied form of language and rhythm than that used in poetry, because of its lack of formal rules: there is no limit to the length of a sentence, no syllabic stress patterns that must be followed, no rhyme scheme to which one must align vowels. However, this freedom of structure can make it difficult for prose to be effectively set to music. Finding the appropriate combination of free use of language and the inherent rhythms resulting from such freedom is essential to the composer's search for musical prose. I believe I found a successful combination of these elements in the texts for *Glimpses*. The images are interesting; the thoughts are expressed creatively; the mixtures of consonants and vowels sing well; and the combined philosophies ring true with ideals that are important to me: each describes an event in a person's life that in reality could be called common or ordinary, except to the person experiencing the event. To him or her, these moments are deep with soul and meaning.

After deciding on the specific texts, I analyzed each one, underlining the important words and splitting it into grammatical divisions of cohesive thoughts. I then wrote the complete texts on blank sheets of paper, with each thought as an individual line with enough space for sketching around the words. Using these worksheets, I began brainstorming: writing out possible rhythms for certain phrases, drawing shapes for

musical gestures and textures, notating orchestration ideas, and outlining formal possibilities. I also made lists of adjectives for each movement, examining elements of color, tempo, orchestration, tessitura, and character. Taking these sketches to the piano, I finally began composing. The first experiments were typically explorations of the type of harmony the text reflected, because of its mood and character.

Taking into consideration word inflection, sounds of diction, and the direction of the story's drama, the shape of the melodies seemed self-evident. Working out the specifics of melody and harmony was sometimes a long, laborious procedure, yet at other times was quick, productive, insightful, and even occasionally obvious.

Over time, by constructing and connecting the basic building blocks of rhythm, harmony, and melodic shape, the larger form of each movement eventually took shape. By determining the orchestration beforehand, the instrumental considerations influenced the entire process—from determining ranges of certain gestures or the number of possible simultaneous musical lines at a given moment, to creating specific motives for the instrument available at the time.

Each movement was a unique creative experience with individual compositional challenges inherent to the nature of each text. The first movements to take shape were *Mrs. Brooks*, *Miss Mackenzie*, and *Dear Sir*—those three movements that comprise the body of the set. The opening section of *Prelude* came early as well, as I pondered the best approach to opening the work in a way that showed the sincerity and sobriety of the overall message. The last movement and the main section of *Prelude* crystallized last,

after the others had settled. By this point, I had a new perspective from which I could set the text of *Glimpses*, which was the unifying philosophy that gave each movement a clear purpose as part of the work.

This paper will discuss each movement in turn by presenting background on each text; analyzing my intentions and how these became specific musical ideas for the choir and orchestra; describing the composition process as a whole by defining the struggles and successes I experienced; and evaluating any possible rehearsal challenges as a conductor approaches a performance of the suite.

Chapter 2: *Prelude*

Glimpses begins with a textless orchestral introduction, creating a backdrop for the other four movements as meaningful, interesting works of art that provoke further thought in the listeners. It begins with high strings and an occasional highlighting woodwind in a homophonic texture, almost chorale-like, to evoke a contemplative, spiritual atmosphere. As these harmonies cadence in m.23, though not completely settled because of the 6/4 final chord inversion, a bell rings, signaling the transition to a more mystical state where the harmony is more ambiguous yet somewhat static, and the rhythm is a combination of faster, articulate patterns under a more broad, sustained harmonic and melodic structure.

The harmonic underlay beginning at m.23 moves relatively slowly, with F-sharp as a semi-home base, but never establishing it with a traditional dominant-tonic cadence. Instead, the C-sharp chord that begins the section (and should function as the dominant) is minor when heard with the repeating E, but could almost sound like an A-major first-inversion chord if heard with the prominent A in the marimba and clarinet patterns (m.31). When it finally “resolves” to the F-sharp in m.39, what is home base is also not a simple triad, but includes a prominent seventh tone as well as the emphasized second in the horn. Then the B section (m.63) suddenly shifts to a G Lydian modality with a raised fourth. Eventually, the G progresses to a mediant relation, B (m.71), instead of the fifth relation previously discussed between C-sharp and F-sharp. In the grand harmonic scheme of the movement, traditional relations can be observed in the root movement:

C-sharp is the dominant of F-sharp; G is Neapolitan of F-sharp; B is both the mediant of G and subdominant of F-sharp. However, with the additional, untraditional harmonies in the upper voices (added seconds, sevenths, and ninths, etc.), the real tonality (or modality) remains somewhat ambiguous yet settled because of its constancy and corroboration through repetition.

Of course, as I composed the work, thoughts of harmonic relations were rarely the inspiration for ideas. I usually improvised at the piano until I worked out the most viable option to my ear. Only later did the theoretical appellations become apparent.

One moment that I found particularly interesting because of the contention it brought about between my theoretical understanding and my instinctual ear is in m.89. The horn and cello have the main melody approaching this measure. The bass settles on B in m.87 with a feeling of suspension in the upper voices, particularly the flute and bassoon line. These two instruments resolve to B minor chord tones in m.89. The surprising element is that the cello and horn also feel suspended at m.87 and do not feel resolved until m.89. The paradox lies in the fact that at m.87 these two parts are actually on D, the third of B minor, yet they do not sound resolved until they reach C-sharp in m.89.

One structure that I find returning in the other movements of this piece and other compositions of mine is that of parallel sevenths—the opening motives of the oboe and viola in m.31, for example.

The body of this movement (m.23 to the end) unfolded rapidly once the rhythmic motives and harmonic ideas were established. The main area of difficulty was deciding how to end the piece. Often I will retrieve ideas from the opening section to round off the form. However, with this as an introductory movement, returning to the opening section did not sound appropriate. Its lack of rhythmic vitality would have dampened the ending; and with the progression from the slow introduction (mm.1-23) to the more active second section, the feeling of expectation builds, which fulfills the movement's purpose as an introduction.

Many rehearsal challenges exist in this movement. Clean intonation among the strings in the opening measures' close harmonies can be obtained by using less vibrato. Tight ensemble for the overlapping rhythmic figures beginning at m.31 can be helped by both a clear gesture from the conductor and continuous subdivision and listening by the orchestra, as well as clear articulation by all instrumentalists. Balance must be carefully attended to in order for the intricate rhythmic vitality to emerge as the driving force behind the broader and more lyrical melodic and harmonic elements.

Chapter 3: *Mrs. Brooks*

Henry David Thoreau's journal entry on March 19, 1856 begins as follows:

On the morning of the 17th, Mrs. Brooks's Irish girl Joan fell down the cellar stairs, and was found by her mistress lying at the bottom, apparently lifeless. Mrs. Brooks ran to the street-door for aid to get her up, and asked a Miss Farmer, who was passing, to call the blacksmith near by. The latter lady turned instantly, and, making haste across the road on this errand, fell flat in a puddle of melted snow, and came back to Mrs. Brooks's, bruised and dripping and asking for opodeldoc. Mrs. Brooks again ran to the door and called to George Bigelow to complete the unfinished errand. He ran nimbly about it and fell flat in another puddle near the former, but, his joints being limber, got along without opodeldoc and raised the blacksmith. He also notified James Burke, who was passing, and he, rushing in to render aid, fell off one side of the cellar stairs in the dark. They no sooner got the girl up-stairs than she came to and went raving, then had a fit.

Haste makes waste. It never rains but it pours. I have this from those who have heard Mrs. Brooks's story, seen the girl, the stairs, and the puddles.¹

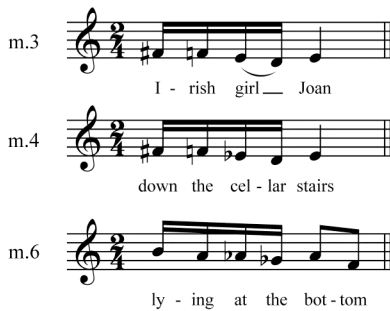
When I first read this text, I was immediately attracted to it. A number of words stood out as particularly colorful and rhythmic: "Mrs. Brooks's Irish girl Joan," "apparently lifeless," "blacksmith," "fell flat," "opodeldoc," "George Bigelow," "rushing in to render aid," among others. My first step was to identify all of these words and divide the text into cohesive units:

Mrs. Brooks's Irish girl Joan | fell down the cellar stairs
and was found by her mistress | lying at the bottom, | apparently lifeless.
Mrs. Brooks ran to the street door | for aid to get her up,
and asked a Miss Farmer, who was passing, | to call the blacksmith nearby.
The latter lady turned instantly, | and, making haste across the road
[on this errand]
fell flat in a puddle of melted snow,
and came back to Mrs. Brooks's, | bruised and dripping and asking for
opodeldoc.
Mrs. Brooks again ran to the door
and called to George Bigelow | to complete the unfinished errand.
He ran nimbly about it | and fell flat in another puddle near the former
But his joints being limber, got along without opodeldoc and

¹ Thoreau, p. 212.

raised the blacksmith.
 He also notified James Burke who was passing, | and he, rushing in to render aid,
 fell off one side of the cellar stairs in the dark.
 Haste makes waste.
 It never rains but it pours.
 I have this from those who have heard Mrs. Brooks's story, | seen the girl, |
 the stairs, | and the puddles.


As I spoke through this text, I realized that there were three groups of words in
 the first two lines that fit within the same rhythmic outline:




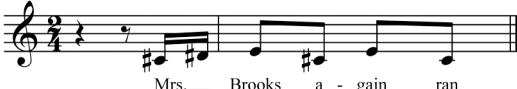
Identifying related rhythmic patterns helped to organize musical motives throughout the
 work.

I deleted only two sections of text from the original story in my setting: “on this
 errand” and “They no sooner got the girl up-stairs than she came to and went raving, then
 had a fit.” The first of these phrases stated something that was already understood, and
 the second reviewed an experience that, in a modern context, implicated a very
 unpleasant experience for poor Joan. Judging by the moral Thoreau states in conclusion,
 he must have retained the humor of the experience even after knowing of her fit
 (whatever he meant by that term), but I doubt that a contemporary audience would feel
 the same.

As I continued studying the form of the text, it became obvious that I could begin each of Mrs. Brooks's attempts to help with a similar motive:

First attempt (m.2-3) 

Second attempt (m.16-17) 

Third attempt (mm.39-40) 

Two of the failed attempts also have similar descending shapes (mm.30-32 and mm.45-46). This use of related motivic figures helps to unify the piece.

At the time I began composing this movement, I had a particular interest in using the octatonic scale, having recently completed studies of a number of twentieth-century works that used this scale as a basis of composition. So, as I started experimenting with melodic ideas, I did so within octatonic boundaries. The first two melodic gestures (mm.1-7) contain an entire octatonic scale, and other segments throughout the piece are also entirely octatonic (i.e., mm.17-23 in the alto and bass; m.33 in the clarinet solo; mm.65-66 in all choral parts). In fact, I discovered the passage that is now the clarinet solo in m.33 by using the octatonic scale in a quasi-serial manner—using all eight tones of the scale before repeating any of them.

In an attempt to bring this octatonic sound to a familiar realm, I added the accompaniment of a bouncing bass line on C and G at the beginning. This immediately grounded the octatonic scale by creating a sense of C as tonic. With the octatonic or

chromatic melodies avoiding any reference to linear harmonies that outline triads (major fifth boundary with either a major or minor third in between), the open-fifth oom-pah pattern in the bass shifts throughout the piece, continually giving a tonal world of reference to the melodies above, and opening the way for some interesting harmonic progressions and modulations. For example, the opening melody exists in the C realm through its first presentation (mm.1-8), then in the middle of its exact repeat (mm.9-15) the bass line suddenly shifts to D-flat and A-flat, creating a sense of modulation where the melody has not changed. The emphasis on C and E-flat in the opening melody gives the harmony a C-minor flavor. Later, however, while the melody remains in the same octatonic scale as the beginning, the bass pattern at m.19 convinces the listener that the tonal area is now D major. Traditionally, C minor and D major are distantly related keys, yet they occur naturally in this context. The next modulation, occurring at m.24, uses the D and F (or E-sharp) in the choral parts as something similar to an augmented sixth chord—by using those two notes as expanding leading tones, they resolve by moving to C-sharp and F-sharp respectively, moving the piece to the new “key” of F-sharp minor.

By using this combination of a tonally-grounded bass line and octatonic or chromatic melodies that avoid the triad, the resulting harmonies and musical character reference anything from circus music to Eastern European Klezmer or gypsy styles. From this point, the character and orchestration of this movement evolved naturally: Klezmer clarinet solos, timpani and cymbal, finger cymbals, and decorated oboe and flute duets.

The rehearsal challenges of this piece are numerous. First of all, the intervals contained in the melodies can be difficult for the chorus to sing accurately, though once becoming familiar with them, they can be learned fairly quickly. The Locrian scale in mm.45-47 and the purely octatonic scale in mm.65-66 present particularly challenging combinations of intervals that vocalists do not frequently sing. Secondly, sufficient articulation and diction are essential to a successful performance of this movement, yet are sometimes difficult to achieve because of the tempo, range, or quickly changing combinations of articulations within a short amount of time (see mm.24-29 where the alternation between staccato, tenuto, and accent occur rapidly, yet are essential to the character of that section).

In the orchestra, three specific sections contain technical challenges that must be worked out in rehearsal: mm.43-45, 55-56, and 62-64. Each contains series of notes that are difficult to play accurately. The disjunct nature of the final three bars also presents an ensemble challenge for the players—each instrumentalist has a different portion of one overall melody, so each person must fit his or her part into the puzzle at exactly the right moment for the combined gesture to work.

Chapter 4: *Miss Mackenzie*

Anthony Trollope, a nineteenth-century British author, wrote the novel *Miss Mackenzie* in 1865. The portion of text I selected to set describes the title character as she looks at her reflection in the mirror, noticing that she is acquiring the signs of mature adulthood—a bit of grey hair, perhaps a few wrinkles—yet she has retained “something of the fresh bloom of youth,” for which she is very grateful:

She moved up her hair from off her ears, knowing where she would find a few that were grey, and shaking her head, as though owning to herself that she was old; but as her fingers ran almost involuntarily across her locks, her touch told her that they were soft and silken; and she looked into her own eyes, and saw that they were bright; and her hand touched the outline of her cheek, and she knew that something of the fresh bloom of youth was still there; and her lips parted, and there were her white teeth; and there came a smile and a dimple, and a slight purpose of laughter in her eye, and then a tear. She pulled her scarf tighter across her bosom, feeling her own form, and then she leaned forward and kissed herself in the glass.²

Structurally, Trollope wrote this entire paragraph using only two sentences. The first sentence describes Miss Mackenzie’s observations, connecting each one by semicolons. The second sentence moves from observation to acceptance and action. As I split the paragraph into phrases that could work musically, I also underlined the words that I wanted to emphasize and grouped the smaller phrases into four larger groups to gain a wider perspective on the extended form:

1) She moved up her hair from off her ears
knowing where she would find a few that were grey,
and shaking her head, as though owning to herself that she was old;
but as her fingers ran [almost involuntarily] across her locks,
her touch told here that they were soft and silken;

2) and she looked into her own eyes, and saw that they were bright;

² Trollope, p. 458.

and her hand touched the outline of her cheek,
and she knew that something of the fresh bloom of youth was still there;

3) and her lips parted, and there were her white teeth;
and there came a smile and a dimple,
and a slight purpose of laughter in her eye,
and then a tear.

4) She pulled her scarf tighter across her bosom,
feeling her own form,
and then she leaned forward
and kissed herself in the glass.

I deleted only two words from the original text: “almost involuntarily.” This made it possible to initiate the two phrases in section one with a parallel shape:

m.18-22 She moved up her hair from off her ears,

mm.36-40 but as her fin - gers ran a - cross her locks, her

One of the most intriguing aspects of this text is that it starts almost mid-thought. The first words immediately describe the action instead of providing a setting for the action. To musically depict this, the harp begins with dominant seventh harmonies that alternate with tonic 6/4 chords, thus maintaining a pedal tone on the dominant root throughout the introduction. These harmonies are maintained when the women enter in m.18, then progress to a more distant first-inversion F chord (maintaining the A pedal in m.25) and finally an augmented/whole-tone harmony in m.27 before returning to the beginning dominant seventh in m.29. The harmony continues over the pedal A as it

moves to the cadence on a D 6/4 chord, which, interestingly, mirrors a similar cadential pattern as that in the *Prelude*'s introduction, mm.20-22. This harmonic outline is repeated in a condensed parallel phrase sung by the altos (mm.36-46), which serves to corroborate the initial progression and round off the opening section. The suspended harmonic quality of the first large section (mm.1-46), together with the melodic contours, contribute to the idea that the first phrase is a continuation of a melodic sentence instead of a presentation—thus strengthening the concept of beginning this piece as if the listener has just tuned in to something that had already begun.

The tonic root (D) finally arrives at m.49. However, after only 8 measures, B-flat Lydian takes the progression to a modal area which ultimately cadences again on D major (m.70). A transition then modulates to A major, though shortly after the initial arrival, the harmony settles on a 6/4 inversion of tonic in the undulating E and F-sharp in the clarinet and strings. Then, with the G-natural in m.90, D major is again implied, maintaining a somewhat ambiguous tonality until a strong dominant-tonic cadence occurs in m.102. G-sharp is retained in the melody throughout this section, which both lends a Lydian flavor to D major and maintains the harmonic struggle between A and D majors. After an unusual arrival on G major in m.114, D-major and E-major triads overlap in the orchestra and choir from m.122-130, creating a watery harmonic world for the text, “and then a tear.”

A very real sense of cadence occurs as m.135 approaches, when the opening harp motive finally returns, still on a dominant-seventh chord. At this point, the fourth section

of text arrives. I was strongly drawn to the idea of a return of the original melody. Its nostalgic character merited repeating, but the rhythm of the new text did not fit the rhythm of the old melody. As I struggled with what to do, the idea of a choral descant became the obvious choice, especially with the change in topic from Miss Mackenzie's observations to her actions as she prepares to leave.

The use of silence in the choir between the statements of her final actions (esp. mm.149-54) gives the listener time to absorb the story, reviewing the experiences that are subconsciously refreshed by the flute's recapitulation of the original melody. In my imagination, I see the silence as a time where, as she puts herself together, Miss Mackenzie thinks to herself, "Now what?" And at that moment, she has her final idea, which is to tell the image in the mirror that growing old is not a bad thing. She begins with a movement— "and then she leaned forward"—a line sung by three separate sections of women that each emphasize a different word of the text, each describing Miss Mackenzie's descent as she leans in to kiss herself in the glass. This final action arrives at the perfect moment for the triangle to ring its bright, clear, shimmering tone (m.167).

Then, after bestowing this small act of kindness and sympathy to the image in the mirror, much in the same way she would do to a good friend or young niece, Miss Mackenzie makes her exit. The women in the choir accompany her with a textless descant, soaring above the orchestra, then bringing the movement to a peaceful close.

The largest rehearsal challenge in this movement is the fluctuating tempo. As it moves from being in three to a tempo in one, it is essential for the ensemble to move

together. Typically, those with half-notes drag the tempo while those with eighth-notes tend to rush. There are also balance issues between the women and the orchestra, particularly when the altos sing in their lower range (mm.36-47).

Chapter 5: *Dear Sir*

Jeremy Taylor served as a clergyman for the Church of England throughout England, Wales, and Ireland during the time of famed Oliver Cromwell. In 1656 he suffered the loss of a young child, about which he writes in a letter to one of his dear friends, John Evelyn:

Dear Sir, I am in some little disorder by reason of the death of a little child of mine, a boy that lately made us very glad; but now he rejoices in his little orb, while we think, and sigh, and long to be as safe as he is.³

When I read this text, I was struck by the enormous amount of description, passion, and sincerity that these few words communicate. However, the brief nature of the excerpt concerned me. I pondered how to set it in a way that did not result in a one-minute piece. I knew that with too much repetition, the beauty of the language and its meaning could be trivialized. With this in mind, I began by creating a musical scenario that could mirror the original penning of the words—one man, slowly articulating each sound, as if he is pondering which word best expresses the essence of his thoughts and feelings without causing him to descend into too much anguish. Each word is painfully pronounced as he is constantly reminded of his recent loss.

As the opening tempo description suggests, he is facing the death of his son with stoic sorrow. He has very real pain and grief, yet his own life must move forward in the best attitude he can. This balancing act of emotions is portrayed by the low, constant drone of the cello's open C, contrasting with the solo flute, often sharply dissonant and without vibrato in the higher register. The solo baritone balances between these two,

³ Taylor, p. 117.

dictating this three-lined sentence that ultimately contains three volumes of unspeakable meaning between the lines.

As the solo ends, the orchestra enters with a rich, low B major sonority, laying the foundation upon which the men from the chorus sing the text from its beginning as a unified voice. At the word “disorder” (m.23), dissonance returns in the deep register of the cello and bassoon, and intensity grows as the male chorus sings, “by reason of the death of a little child of mine.” It settles again in B major for the next phrase, this time growing into what could be seen as the father’s fond recollection of the sweet memories he shared with his young son while they were together (mm. 28-32).

This joy approaches an ecstatic state as the tempo and rhythmic vitality suddenly increases (m.32). Here, the childlike, active motives in the harp and strings leap and bound as if the father was watching his son play.

The return to present reality commences with the father’s conjunction, “but now” (m.44). From this point, the energy dissipates slowly, until the text is gone, leaving only a sorrowful postlude that emphasizes the pain of separation a parent must feel at the loss of a child.

This movement is a combination of greatly contrasting emotions. Though it ends in sorrow, my intent was to capture the conflict between the sorrow, the joy and pain of memory, and the hope of a better place after mortality. By juxtaposing these opposing feelings, I worked to create a piece that presented each in a way that did not declare one the victor, but rather that each would be tangibly present and recognized as viable and

sincere when it exists. Then in the end, as is the reality a person often experiences, the sorrow leaves a lingering aftertaste that punctuates and continually reminds one of the cause of the pain.

The choral part to this movement is not difficult. Rhythmic vitality must be maintained in the diction and articulation throughout the choir and orchestra. The opening solo presents some difficulties as the baritone and flutist must be keenly aware of one another to maintain good ensemble. The fast section (mm.32-52) requires clear articulation in the orchestra, especially in the harp and *pizzicato* strings. The postlude presents some balance issues for the solo wind lines, but these are possible to overcome if the strings play sensitively.

Chapter 6: *Glimpses*

The movement that gives the suite its name sets a text by Owen Felltham, a seventeenth-century philosopher and author of *Resolves: Divine, Moral and Political*, from which this text comes.

Whatsoever is rare and passionate carries the soul to the thought of eternity; and, by contemplation, gives it some glimpses of more absolute perfection, than here it is capable of.⁴

The idea expressed in this sentence bound the other three texts together by stating a principle that they all share. This principle is what drew me to the text initially. The grammatical structure of the last phrase raised some questions in my mind about how well it could be understood when sung. The antecedent of the pronoun “it” becomes somewhat unclear by the end of the sentence, and the last six words make the reader feel like he has been flipped upside down. The construction of this phrase feels backwards, especially because of the preposition “of” that ends the sentence, yet refers to the idea of perfection that was spoken of six words earlier (which itself already has another “of” leading up to it). Perhaps if the last phrase read “than it is capable of here,” it would read easier. However, this is not what Felltham wrote, so I initially deleted this line from those I planned to set, ending the sentence instead on the word “perfection.”

Then, while working through the piece, I discovered that with some minor repetition, the text could circle around itself until it made sense. Thus the alto and tenor lines at mm.37-43:

⁴ Felltham, p. 94.

alto: “of more absolute perfection than here it is capable of”
tenor: “it is capable of more absolute perfection than here”

By starting midway through the line then wrapping around to the beginning without repeating the preposition “of,” the tenor line expresses the meaning of the line in a way that makes sense grammatically.

Regardless of the awkward construction of parts of this text, I found that the evocative imagery and expressive, passionate principle Felltham poetically describes caught my imagination enough to convince me to set it.

The overall form of this piece seemed to present the most challenge in the composition process. I wanted to write a last movement on a grand scale. The traditional technique of a closing fugue came to mind, as did a majestic, bold coda. As I began working, the first specific ideas to come were those in the opening section (mm.1-11). Finding the appropriate rhythm for “whatsoever is rare and passionate” was a puzzle, but I finally found a successful combination. The continually ascending melodic contour accompanies the textual image of the soul being carried to the thought of eternity. Upon arrival of the word “eternity,” the harmony expands into a bi-chordal mixture of D major and D diminished, portraying the mystical nature of eternity.

After working out this section and the following sequence of “glimpses” (mm.17-27), I hit a wall. The ideas of where to continue seemed to stop. So I focused on developing a bold ending. I worked out the orchestral melody in mm.125-27, writing out the theme in canons at various intervals and inversions to discover compositional possibilities. The choral part also emerged through this process of exploration. At this

point, I had worked out only an outline of the ten measures where this theme currently exists (mm.125-134).

Again at a wall, I returned to the opening section to continue work. The *a cappella* choral interlude resulted from these efforts (mm.28-44). Dissonant harmonies accompany every repetition of the word “perfection.” Like the opening setting of “eternity,” these harmonies aim to portray my current perspectives on the perfection of which we might be capable—it is a vague concept that I do not clearly grasp, yet I still believe it exists. The sopranos and tenors emit occasional outbursts of “glimpses,” much like the blinking of eyes: random, fleeting experiences. Beginning in m.37, the altos present the grammatically twisted line that the tenors, starting in m.39 in an inverted relative of the alto’s melody, then extend through repetition in order to clarify the message, as previously described.

The greatest block occurred after working on this section. I could not make progress. I decided to permanently lay aside the entire opening section and take a completely new approach: compose a fugue instead of a mystical, lush opening. In one evening, the fugue materialized, including mm.51-88. It is interesting to note that the fugue, although a complete contrast in tempo and mood from the original opening, uses exactly the same rhythmic setting for “whatsoever is rare and passionate.”

The image displays two musical staves side-by-side for comparison. The top staff is labeled 'opening mm.3-5' and features a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The melody consists of eighth and quarter notes. The bottom staff is labeled 'fugue mm.51-53' and features a treble clef, a key signature of one sharp (F-sharp), and a 3/4 time signature. The melody consists of quarter and eighth notes. Both staves have the lyrics 'What - so - ev - er is rare and pas - sion - ate' written below the notes, with hyphens indicating syllable placement across measures.

opening mm.3-5

What - so - ev - er is rare and pas - sion - ate

fugue mm.51-53

What - so - ev - er is rare and pas - sion - ate

By this time, I had composed four substantial sections, abandoned two of them, and looked in question at the other two that were not conceived with any relationship in mind.

Eventually, I returned to the fugue. From C-sharp minor, where I had arrived at m.84, I knew I needed to reach a pedal-point on B in order to arrive at the grand ending in E that I had already composed. Sequences frequently encourage modulation by their nature, so I worked out a sequential section that lead to the C-natural pedal in m.99. As the seventh of a D dominant seventh chord, this C-natural builds tension until finally arriving at the B pedal in m.107. The added chord tones in the choir (E and G-sharp) contribute to this increasing tension. The arrival at the pedal tone was not the final destination, however. It was merely the dominant arrival that still required eventual resolution to E major. To accomplish this, the choir sings increasingly dissonant harmonies on a sequential melodic motive that builds to a high point in tension when the orchestra remains on the B pedal while the choir sings a B-flat dominant seventh chord (mm.121). The resolution to E major finally happens in m.125, and the theme I had previously composed contained the dramatic impact necessary for this moment.

When I realized that the fugal section actually succeeded as a precursor to the majestic closing theme I had worked out, I regained hope and vision for the opening section. Traditionally, fugues do not open the final movement. They typically follow a more expansive and contemplative opening section. So I returned to the original opening I had composed. With one orchestral transition section (mm.45-50) connecting

the two, I found that the slow opening was the exact contrast needed before the energetic fugue began. The four disjunct sections I had already composed seemed to fit like pieces of a jigsaw puzzle.

Having restored the opening section, I used its melodic material to move on from the theme at m.125. With the return of the opening melody, the choir repeats its text as well, driving the energy to the final chord that closes the piece.

While composing the various segments of this movement, I worked initially on the melody and harmony, thus completing the choral parts first. Many choral sections contained sustained chords for which the accompaniment was only a vague color or shape in my mind. After finishing the choral parts, I moved on to the orchestral accompaniment, working out the gestures and flourishes that maintained the energy through the sustained choral sections.

This movement is the most challenging of the five. Harmonically, it is the most adventurous. Melodically, it is the most varied and requires the greatest stamina. The *a cappella* section exposes the slightest intonation and blend problems in the choir; the close and dissonant harmonies within the section make its performance even more difficult. The sequences in the modulatory section between mm.107-24 demand a fiercely independent choir that can find each new pitch with confidence. The tessitura of the soprano line from mm.84-106 frequently dwells in a register that will cause vocal fatigue unless monitored carefully by each vocalist to ensure healthy singing.

The opening six bars are the most difficult for the orchestra. Merging the various rhythmic patterns into one steady tempo requires careful listening, close watching, and accurate playing of each ensemble member. The various scales and flourishes in the strings and winds toward the end do not demand extreme technical skill, but do require the careful attention of all members to execute cleanly.

Chapter 7: Conclusion

After completing the compositional process, I still had not decided the order of the suite. I knew the *Prelude* would start the work and *Glimpses* would end it. Furthermore, by placing *Mrs. Brooks* second, the two mixed chorus pieces would bookend the choral movements. Since *Mrs. Brooks* ends on a prominent C and *Dear Sir* begins with a similar harmony, I decided to separate the two by *Miss Mackenzie*, providing tonal variety throughout the entire suite. In this order, there is also a contrast in tempo and character that progresses naturally and engages the interest of the listener.

I am pleased with the results of the orchestration in the first four movements. The harp and marimba contributions in particular contribute very engaging colors. The last movement, because of its expansive nature, cannot be adequately expressed with the limited instrumentation of this setting. Eventually, I would like to expand the orchestration to include a full brass complement.

As a set, the pieces work well together. There is variety in rhythm, harmonic language, character, and tempo. Most importantly, the texts share similar philosophical characteristics that bind them to a unifying principle:

Whatsoever is rare and passionate carries the soul to the thought of eternity; and, by contemplation, gives it some glimpses of more absolute perfection, than here it is capable of.

Transposed Score

I Prelude

Dwight Bigler

Contemplative $\text{♩} = 92$ **piu mosso** $\text{♩} = 76$

Flute *mp*

Oboe *mp*

Clarinet in B \flat *mp*

Bassoon *mp*

Horn in F *mp*

Glockenspiel

Marimba

Harp

Violin I *mp* *div.* *mp* *div.* *mp*

Violin II *mp* *mp* *mp* *mp* *mp*

Viola *mp* *mp* *mp* *mp* *mp*

Cello *mp*

Double Bass *mp*

II
 Fl. *p*
 Ob.
 B♭ Cl.
 Bsn.
 Hn.
 Glock.
 Mrb.
 Hp.
 Vln. I *mf* *p*
 Vln. II *mf* *p*
 Vla. *mf* *p*
 Vc. *mf* *p*
 D.B.

The score is for page 28 of a musical work. It features a woodwind section (Flute, Oboe, B♭ Clarinet, Bassoon, Horn, Glockenspiel, Mridangam, Harp) and a string section (Violins I & II, Viola, Violoncello, Double Bass). The woodwinds and strings play melodic lines with dynamic markings of *mf* (mezzo-forte) and *p* (piano). The percussion instruments (Mridangam, Harp, Glockenspiel, Double Bass) provide a rhythmic accompaniment. The score is written in a key signature of one sharp (F#) and a time signature of 2/4.

A In one, with clarity and breadth $\text{♩} = 60$

20

Fl. *mf* *mp*

Ob. *mf* *mp*

B♭ Cl. *mf* *mp*

Bsn.

Hn.

Glock. *mf*

Mrb.

Hp.

20

A In one, with clarity and breadth $\text{♩} = 60$

Vln. I *mf* *mp*

Vln. II *unis.* *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B.

31

Fl. *p* *sim.*

Ob. *p*

B♭ Cl. *p* *sim.*

Bsn. *mf*

Hn. *mf*

Glock. *p*

Mrb. *p* *sim.* *mf*

Hp. *p* *sim.* *mf*

+ + + + +

Vln. I *unis.* *p*

Vln. II *mf*

Vla. *p* *mf*

Vc. *p* *mf*

D.B.

41

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Glock.

Mrb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

mp

mp

sim.

p

mp

mp

32

B

61

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

Glock.

Mrb. *mf*

Hp.

61

Vln. I *mp* *sim.*

Vln. II *mp*

Vla. *mf*

Vc. *mf* *div.*

D.B. *mf*

Detailed description of the musical score: The score is for measures 61 through 70, marked with a rehearsal symbol 'B' at the beginning of measure 61. The key signature is three sharps (F#, C#, G#). The instruments and their parts are as follows: Flute (Fl.) plays a melodic line starting in measure 61 with a *mf* dynamic. Oboe (Ob.) and B♭ Clarinet (B♭ Cl.) also play melodic lines starting in measure 61 with a *mf* dynamic. Bassoon (Bsn.) plays a rhythmic pattern of eighth notes. Horn (Hn.) plays a melodic line starting in measure 61 with a *mf* dynamic. Glockenspiel (Glock.) is silent. Maracas (Mrb.) play a rhythmic pattern of eighth notes. Harp (Hp.) plays a chordal accompaniment. Violin I (Vln. I) plays a melodic line starting in measure 61 with a *mp* dynamic, featuring a *sim.* (sforzando) marking in measure 68. Violin II (Vln. II) plays a melodic line starting in measure 61 with a *mp* dynamic. Viola (Vla.) plays a melodic line starting in measure 61 with a *mf* dynamic. Violoncello (Vc.) plays a melodic line starting in measure 61 with a *mf* dynamic, featuring a *div.* (divisi) marking in measure 68. Double Bass (D.B.) plays a melodic line starting in measure 61 with a *mf* dynamic.

71

Fl. *f* *mf*

Ob. *f* *mf*

B♭ Cl. *f* *mf*

Bsn. *f* *mf*

Hn. *f* *mf*

Glock. *f* *mf*

Mrb. *f* *mf*

Hp. *f*

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

D.B. *f* *mf*

Detailed description of the musical score: The score is for measures 71 through 80. The key signature has two sharps (F# and C#). The time signature is 4/4. The instruments and their parts are as follows: Flute (Fl.) plays a melodic line with a crescendo from *f* to *mf* at measure 78. Oboe (Ob.) plays a similar melodic line with a crescendo from *f* to *mf* at measure 78. B♭ Clarinet (B♭ Cl.) plays a melodic line with a crescendo from *f* to *mf* at measure 78. Bassoon (Bsn.) plays a melodic line with a crescendo from *f* to *mf* at measure 78. Horn (Hn.) plays a melodic line with a crescendo from *f* to *mf* at measure 78. Glockenspiel (Glock.) plays a melodic line with a crescendo from *f* to *mf* at measure 78. Maracas (Mrb.) play a rhythmic pattern with a crescendo from *f* to *mf* at measure 78. Harp (Hp.) plays a melodic line with a crescendo from *f* to *mf* at measure 78. Violin I (Vln. I) plays a melodic line with a crescendo from *mf* to *mf* at measure 78. Violin II (Vln. II) plays a melodic line with a crescendo from *mf* to *mf* at measure 78. Viola (Vla.) plays a melodic line with a crescendo from *f* to *mf* at measure 78. Violoncello (Vc.) plays a melodic line with a crescendo from *f* to *mf* at measure 78. Double Bass (D.B.) plays a melodic line with a crescendo from *f* to *mf* at measure 78.

35

37

C

Fl. *p* *mf*

Ob. *p* *mf*

B♭ Cl. *p* *mf*

Bsn. *p* *mf*

Hn. *p* *mf*

Glock.

Mrb. *p* *mf*

Hp. *mf* *f*

C

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

D.B. *p* *mf*

121

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. *mp*

Glock.

Mrb. *mp*

Hp.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

Detailed description of the musical score: The score is for a full orchestra. Measures 121-130 are shown. The key signature is two sharps (F# and C#). The tempo and dynamics are marked 'mp' (mezzo-piano). The Flute, Oboe, B♭ Clarinet, Bassoon, Horn, Maracas, Violin I, Violin II, Viola, Violoncello, and Double Bass parts all have 'mp' markings. The Glockenspiel part is marked with a 'z' (zither) symbol. The Harp part is marked with a 'z' (zither) symbol. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

40

41

D

151

Fl. *mp*

Ob.

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

Glock. *mf*

Mrb. *mf*

Hp. *mp*

D

151

Vln. I *p*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

159

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Glock.

Mrb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

mp

mf

p

mp sempre

mp sempre

p

mp

mp

mf

mp

44

178

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Glock.

Mrb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

p

II Mrs. Brooks

Henry David Thoreau

Dwight Bigler

In a colorful, odd manner $\text{♩} = 92$

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F I

Timpani

Glockenspiel

Percussion

Soprano

Alto

Tenor

Bass

In a colorful, odd manner $\text{♩} = 92$

Violin I

Violin II

Viola

Cello

Double Bass

mf *sim.* *finger cym.* *mp* *mp* *p*

Mrs. — Brooks' - s I-rish girl— Joan— fell down the cel-lar stairs and was found — by her mis -

Mrs. — Brooks' - s I-rish girl— Joan— fell down the cell-lar stairs and was found — by her mis -

6

Fl. *mp*

Ob.

B \flat Cl.

Bsn.

Hn. I

Timp.

Glk.

Perc.

S.
tress _____ ly-ing at the bot - tom, _____ ly-ing at the bot - tom, _____ ap-par-ent - ly life - - - less. _____

A.
tress _____ ly-ing at the bot - tom _____ ap-par-ent - ly life - - - less. Mrs. — Brooks' - s
lightly (falsetto when possible) *mp*

T.
Mrs. — Brooks' - s
lightly (falsetto when possible) *mp*

B.
Mrs. — Brooks' - s

Vln. I

Vln. II

Vla.

Vc.
mp

D.B.

10

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. I

Timp.

Glk.

Perc.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

sim.

mf

I - rish girl_ Joan fell down the cel - lar stairs and was found ____ by her mis - tress ly - ing at the

A

poco accel. ----- *tempo*

Fl. *f*

Ob. *mf*

B♭ Cl. *f*

Bsn. *f* *sim.*

Hn. I *mf*

Timp. *mf*

Glk.

Perc. *crash cym. (l.v.)*

S. *f* *p* *f*

A. *f*

T. *f*

B. *f*

Vln. I *mf* *f*

Vln. II *f*

Vla. *f*

Vc. *f* *sim.*

D.B. *f* *sim.*

aid to get her up, a Miss Farm - er, who was pass - ing

aid to get her up, and asked a Miss Farm - er who was pass - ing to —

aid to get her up, a Miss Farm - er, who was pass - ing

aid to get her up, and asked a Miss Farm - er who was pass - ing to —

21

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. I

Tim.

Glk.

Perc.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

f

f

sfz

sfz

mp

mf

sub. f

mf

sub. f

sub. f

sub. mf

sub. mf

sub. mf

sim.

to call the black-smith near-by, near-by. The lat-ter la-dy turned

call the black-smith near-by, near-by. The lat-ter lad-y turned in-stan-ly and

to call the black-smith near-by, near-by. The lat-ter la-dy turned

call the black-smith near-by, near-by. The lat-ter lad-y turned in-stan-ly and

f

sub. f

sub. f

sub. mf

sub. mf

52

53

poco accel. tempo

35

Fl. *f*

Ob. *f*

B♭ Cl. *mp* *f* *sf* *ff*

Bsn. *mp* *f* *sf* *ff*

Hn. I *sfz* *f* *ff*

Timp. *p*

Glk.

Perc. triangle *L.v.* *b.d.* *p* *f* *f*

S.

A. *f* Mrs. —

T. *f* Mrs. —

B.

35

Vln. I *tutti* *f* *poco accel. tempo* *ff* *f*

Vln. II *sub. f* *f* *sf* *ff* *sim.*

Vla. *sub. f* *div.* *f* *unis.* *ff* *sim.*

Vc. *sub. f* *f* *sf* *ff*

D.B. *sub. f* *f* *sf* *ff*

56

44

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. I

Temp.

Glk.

Perc.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

C

lightly stacc.

f

p

temple blocks

p

crash cym.

to glock.

f

ff

p

Big - e - lo!

to com - plete the un-fin - ished er - rand. He

George Big - e - lo!

to com - plete the un-fin - ished er - rand.

George Big - e - lo!

C

pizz.

lightly, off the string

f

p

pizz.

49

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. I

Timp.

Glk.

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

ran _____ nim - bly a - bout it and fell flat in an - oth - er pud - dle near the for - mer. _____

ran _____ nim - bly a - bout it and fell flat in an - oth - er pud - dle near the for - mer. _____

mf 3 6

mf 3 6

3 3

poco accel.

53

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. I

Timp.

Glk.

Perc.

snare

p *mf*

53

S.

A.

T.

B.

But his joints be - ing lim - ber, — got a - long with - out o - pod - el - doc and

f *sub. mf*

poco accel.

non div.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *arco*

60

61

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. I

Timp.

Glk.

Perc.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

pp

mp

p

he, rush - ing, rush - ing in to rend - er aid,

rush - ing in to rend - er aid,

rush - ing rush - ing in to rend - er aid,

rush - ing in, rush - ing in to rend - er aid,

snare

Detailed description: This is a page of a musical score, page 61. It contains staves for various instruments and vocal parts. The instruments include Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn I (Hn. I), Timpani (Timp.), Glockenspiel (Glk.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score includes musical notation such as notes, rests, and dynamic markings like *mf*, *pp*, *mp*, and *p*. There are also lyrics for the vocal parts, which are: "he, rush - ing, rush - ing in to rend - er aid," for Soprano, Alto, and Tenor, and "rush - ing in, rush - ing in to rend - er aid," for Bass. The percussion part includes a snare drum. The woodwinds and strings have various melodic and harmonic lines. The page number 61 is at the top left and bottom center.

[illegible]

63

E

73

Fl. *p* *mf* *f*

Ob. *mp* *mf* *f*

B♭ Cl. *mp* *sim.* *f*

Bsn. *mp* *sim.* *f*

Hn. I *mp* *sim.* *f*

Timp.

Glk.

Perc. 73 finger cym. *mp*

S. 73 *p legato* *mp* *f*
Haste makes waste. It nev-er rains but it pou(rs) - - -

A. 73 *p legato* *mp* *f*
Haste makes waste. It nev-er rains but it pou(rs) - - -

T. *p legato* *mp* *f*
Haste makes waste. It nev-er rains but it pou(rs) - - -

B. *p legato* *mp* *f*
Haste makes waste. It nev-er rains but it pou(rs) - - -

E

73

Vln. I

Vln. II

Vla.

Vc. *poco stacc.* *mp* *poco stacc.* *f*

D.B. *mp* *f*

80

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. I

Timp.

Glk.

Perc.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

mp

mp

poco

p

poco

p

poco

p

poco

p

pizz.

pizz.

mp

mp

rs, pours. I have this from those who have heard

rs, pours. I have this from those who have heard

rs, pours. I have this from those who have heard

rs, pours. I have this from those who have heard

88

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. I

Timp.

Glk.

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Mrs. ___ Brooks' - s stor - y, seen the girl, the stairs, and the, ___ the,

Mrs. ___ Brooks' - s stor - y, seen the girl, the stairs, and the, ___ the,

Mrs. ___ Brooks' - s stor - y, seen the girl, the stairs, and the, ___ the,

Mrs. ___ Brooks' - s stor - y, seen the girl, the stairs, and the, ___ the,

Allegro con spirito ♩ = 120

94

Fl. *f* *ff*

Ob. *f* *mf* *ff*

B♭ Cl. *f* *ff*

Bsn. *f* *ff* *sfz*

Hn. I *f* *mf* *ff*

Timp. *sfz* b.d.

Glk.

Perc. *crash cym.* *tambourine* *mf* *ff*

S. *ff*

A. *ff* the pud-dles. Ah!

T. *ff* the pud-dles. Ah!

B. *ff* the pud-dles. Ah!

Allegro con spirito ♩ = 120

94

Vln. I *ff* *pizz.* *arco* *div.* *sfz*

Vln. II *ff* *pizz.* *arco* *div.* *sfz*

Vla. *ff* *pizz.* *arco* *sfz*

Vc. *arco* *div.* *unis.* *sfz*

D.B. *arco* *ff* *sfz*

III Miss Mackenzie

Anthony Trollope

Dwight Bigler

With elegance ♩ = 94

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Marimba

Percussion

Harp

Soprano

Alto

Violin I

Violin II

Viola

Cello

Double Bass

11

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Mrb.

Perc.

triangle

Hp.

S

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

p

mp

pp

pp

pp

pp

She moved up her hair _____ from

She moved up her hair _____ from

21

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Mrb.

Perc.

Hp.

S

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

p

p

p

p

off her ears, know-ing where she would find a few that were grey, _____ and shak - ing her head, as though

off her ears, know-ing where she would find a few that were grey, _____ and shak - ing her head, as though

*F*₄ *E*_b *E*₄

31

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Mrb.

Perc.

Hp.

S.

A.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

Mark tree

p

mf

mf

own - ing to her - self that she was old;

own - ing to her - self that she was old; but as her fin - gers ran a - cross her locks, her

div.

unis.

p

unis.

p

p

mp

p

poco rit. ----- accel. poco a poco

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Mrb.

Perc.

Hp.

S.

A.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mp*

mf *p*

mp

mp

mf

mp *pizz.*

mp *pizz.*

and she looked in - to her

touch told her that they were soft and sil - - - ken,

poco rit. ----- accel. poco a poco

mp

mp

mf

mp *pizz.*

mp *pizz.*

F♯ C♯ C♯ B♭ F♯ B♭

51 (In one) *mp* *mf* *piu mosso* **A** $\text{♩} = 50$

Fl. *mp* *mf*

Ob. *mf*

B♭ Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mf*

Mrb.

Perc.

Hp. *mf*

S. *solo* Ah *mf*

A. *mf*

own eyes, and saw that they were bright; and her hand touched the out - line of her

and her hand touched the out - line of her

(In one) *piu mosso* **A** $\text{♩} = 50$

Vln. I *mf*

Vln. II *mf*

Vla. *arco* *mf*

Vc. *mf*

D.B. *arco* *mf*

74

75

B *a tempo*

81

Fl. *mf* *mp*

Ob. *mf* *mp*

B♭ Cl. *mf* *mp*

Bsn.

Hn. *mf*

Mrb.

Perc.

Hp. *p*

S. *mp*
and her lips part - ed, and there were her white

A.

B *a tempo*

81

Vln. I *mf*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf*

D.B. *mf*

poco rit. -----

91

Fl. *mp* *p*

Ob. *mp* *p*

B♭ Cl.

Bsn. *mp*

Hr.

Mrb.

Perc.

Hp.

S. *mf*
teeth; and smile, and a dim - ple, and

A. *mf*
and there came a smile and a dim - ple, and

91

Vln. I *poco rit.* -----

Vln. II

Vla.

Vc. *mp*

D.B.

78

III *poco rit.*

Fl. *pp* *pp*

Ob. *pp*

B♭ Cl. *pp* *pp*

Bsn. *pp*

Hn. *pp* *pp*

Mrb.

Perc. *pp* *p*

Hp. *p*
G[♯] G[♯]

S. *pp*
in her eye, and then

A. *pp*
ter in her eye, and then

Vln. I *mp* *p* *pp* *poco rit.*

Vln. II *mp* *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

D.B. *p*

121 *a tempo*

Fl. *mf*

Ob.

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

Mrb.

Perc.

Hp.

S. *mf*
a tear, a tear,

A. *mf*
a tear, a tear,

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mp* *mf*

141

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Mrb.

Perc.

Hp.

S.

A.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

mp

mp

div.

div.

unis.

scarf tigh-ter a - cross her bo-som,

feel - ing — her own form,

F₄ F₃ E₃

83

84

(In one) *piu mosso* **D**

171

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mp* *mf*

Hn. *mp* *mf*

Mrb.

Perc.

Hp. *mf*
C₃ B₃ F₃

S. *mf*
Ooo

A. *mf*
Ooo

Vln. I (In one) *mf* *piu mosso* **D** *mf*

Vln. II *mf* *mf*

Vla. *mf*

Vc. *arco* *mf* *mf*

D.B. *mf*

86

188

Fl. *p*

Ob. *p*

B♭ Cl. *p* *mf*

Bsn. *p*

Hn. *p*

Mrb.

Perc.

Hp. *mf* *p*

S. *p*

A. *p*

Vln. I *p*

Vln. II *p* *mf*

Vla. *mp* *mf*

Vc. *mf*

D.B. *mp*

poco rit. ----- *a tempo*

197

Fl. *mf* *mp*

Ob.

B♭ Cl. *mp*

Bsn.

Hn.

Mrb.

Perc. *p*

Hp.

S

A

197

Vln. I *mf* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp* *pizz.*

IV Dear Sir

Jeremy Taylor

Dwight Bigler

With stoic sorrow ♩ = 54

Flute

Oboe

Clarinet in B^b

Bassoon

Horn in F

Timpani

Percussion

Harp

Tenor 1

Tenor 2

Bass 1

Bass 2

Violin I

Violin II

Viola

Cello

Double Bass

p *mp* *mf* *mp* *mf*

solo mf

Dear Sir, I am in some lit-tle dis - or - der by reas - on of the death of a lit-tle child of mine,

mp

(a trill that gradually gets faster)

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Timp.

Perc.

Hp.

T 1

T 2

B 1

B 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

f

— a boy that late - ly made us ver-y glad, but now he re - joic - es in

12

Fl. *mf* *mp* *mf* *p* (*u* *u*)

Ob.

B \flat Cl.

Bsn.

Hn.

Timp.

Perc.

Hp.

T 1

T 2

B 1 his lit- tle orb while we think and sigh and long to

B 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

17 *poco rit.* **A** Warmly ♩ = 60

Fl. *mf* *mp*

Ob.

B♭ Cl.

Bsn. *mp* *p* *mf*

Hn. *mp* *p* *mf*

Timp.

Perc.

Hp. *mp*

T 1 *mp* *poco cresc.*
Dear Sir, I am in some lit-tle dis - or-der ____

T 2 *mp* *poco cresc.*
Dear Sir, I am in some lit-tle dis - or-der ____

B 1 *tutti mp* *poco cresc.* *mf*
be as safe as he is. Dear Sir, I am in some lit-tle dis - or-der ____ by

B 2 *mp* *poco cresc.* *mf*
Dear Sir, I am in some lit-tle dis - or-der ____ by

Vln. I *p* *pp* *mp*

Vln. II *p* *pp* *mp*

Vla. *p* *pp* *mf*

Vc. *p* *pp* *mf*

D.B. *p* *pp* *mp*

94

34

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

mf

Timp.

Perc.

Hp.

T 1

8 boy, a lit - tle, lit - tle child of mine,

T 2

8 a lit - tle, lit - tle child of mine,

B 1

B 2

Vln. I

arco *mp* *marcato*

Vln. II

arco *mp* *marcato*

Vla.

Vc.

D.B.

96

40 C $\text{♩} = 78$
(♩ = ♩)

Fl. *marcato*
f

Ob. *marcato*
f

B♭ Cl. *marcato*
f

Bsn. *marcato*
f

Hn. *marcato*
f

Timp. *snare*
mf

Perc. *sus. cym.*
p *f*

Hp. *C♯ B♭ F♯*

T 1 *f*
made us ver - - - y glad.

T 2 *f*
made us ver - - - y glad.

B 1 *f*
made us ver - - - y glad.

B 2 *f*
made us ver - - - y glad.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *arco*
f

D.B. *f*

44

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Timp.

Perc.

Hp.

T 1

T 2

B 1

B 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Mark tree

non arp.

f

f

non dim.

non dim.

non dim.

mf

f

f

f

f

But now, he re-joice-es in his lit-tle orb, while we think and

But now, he re-joice-es in his lit-tle orb, while we think and

But now, he re-joice-es in his lit-tle orb, while we think and

But now, he re-joice-es in his lit-tle orb, while we think and

f

rit. **D** Sombre ♩ = 60

Fl. *mf* *p*

Ob. *mf* *mp*

B♭ Cl. *mf*

Bsn. *mf* *p*

Hn. *mf* *p*

Timp. *mp*

Perc. *p* *mp*

Hp. *p*

T 1
8 sigh, _____ and long to be as safe as he is.

T 2
8 sigh, _____ and long to be as safe as he is.

B 1
sigh, _____ and long to be as safe as he is.

B 2
sigh, _____ and long to be as safe as he is.

rit. **D** Sombre ♩ = 60

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

55

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Timp.

Perc.

Hp.

T 1

T 2

B 1

B 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

mp

p

64 *rit.* -----

Fl. *mp* *p*

Ob. *p* *mp* *p*

B \flat Cl. *mf* *mp* *p*

Bsn. *p*

Hn. *p*

Timp. *pp* *pp*

Perc.

Hp.

T 1

T 2

B 1

B 2

Vln. I *p* *rit.* -----

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p* *pp* *p*

V Glimpses

Owen Felltham

Dwight Bigler

Moving, with depth ♩ = 78

Flute

Oboe

Clarinet in B[♭]

Bassoon

Horn in F

Timpani

Percussion

Harp

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

p

mp

mf

What - so - ev - er is rare and pas - sion - ate

What - so - ev - er is rare and pas - sion - ate

p

p

p

103

13

Fl. *mp*

Ob. *p*

B♭ Cl. *p*

Bsn.

Hn. 13

Timp. 13

Perc. 13

Hp. *mp*

S. *mp* and by con - tem - pla - tion,

A. *mp* and by con - tem - pla - tion

T. *mp* and by con - tem - pla - - - - - tion

B. *mp* and by con - tem -

Vln. I 13

Vln. II *p*

Vla. 13 *p*

Vc. *p*

D.B.

106

20 *poco rit.*

Fl. *mf* *mp*

Ob. *mf* *mp*

B♭ Cl. *mf* *mp* *p*

Bsn. *mf* *mp* *p*

Hn. *mf* *mp* *p*

Timp. 20

Perc. 20 *mp* *sus. cym.* *pp*

Hp. 20 *mf* *mp* *p* *A♭* *A♭*

S. 20 *mf* *mp* *p*
 glimp - ses, glimp - ses, glimp - ses, glimp -

A. 20 *mf* *mp* *p*
 glimp - ses, glimp - ses, glimp - ses, glimp -

T. 20 *mf* *mp*
 glimp - ses, glimp - ses

B. 20 *mf* *mp* gives it glimp - ses
 glimp - ses, glimp - ses

Vln. I 20 *mf* *mp* *p* *poco rit.*

Vln. II *mf* *mp* *p*

Vla. 20 *mf* *mp* *p*

Vc. *mf* *mp* *p*

D.B. *mf* *mp* *p*

A In two $\text{♩} = 50$

26

Fl. *p*

Ob. *p*

B♭ Cl.

Bsn.

Hn.

Timp.

Perc. *mp*

Hp. *p*
A₄ G₄

S. *mp* *mf*
ses and by con-tem-pla-tion gives it some

A. *mp*
ses

T. *mp* *p*
of more ab-so-lute per-fec-tion per-fec-tion

B. *mp* *p*
of more ab-so-lute per-fec-tion

A In two $\text{♩} = 50$

26

Vln. I

Vln. II

Vla. *p*

Vc.

D.B.

34 *poco piu mosso* $\text{♩} = 64$

Fl. *p* *non vib.*

Ob.

B♭ Cl.

Bsn.

Hn. *p*

Timp.

Perc. triangle *pp*

Hp. *p* $D\sharp$

S. *mp* *p* glimp-ses, _____ glimp-ses, _____ glimp-ses, _____ glimp-ses, _____

A. *mp* of more ab-so-lute per-fec-tion than here it is

T. *p* gives it glimp-ses, _____ glimp-ses, _____ It is *mp*

B. *p* gives it glimp-se(s)

34 *poco piu mosso* $\text{♩} = 64$

Vln. I *p*

Vln. II

Vla. *pp*

Vc.

D.B.

With intensity ♩ = 74

40

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

40

Timp.

40

Perc.

40

Hp.

40

S

glimp-ses, _____ glimp-ses, _____ glimp-ses, _____ glimp - ses. _____

A

ca-pa-ble of, _____ than here. _____

T

ca-pa-ble of more ab-so-lute per-fec - tion than here. _____

B

With intensity ♩ = 74

40

Vln. I

mf < *f*

Vln. II

mf < *f*

Vla.

p < *f*

Vc.

p < *f*

D.B.

mf < *f*

rit. ----- **B Energetic** ♩ = 126

Fl. *f* *mf* *f* *f*

Ob. *f* *f* *f*

B♭ Cl. *f* *f* *f*

Bsn. *f* *f*

Hn. *mf* *f* *f*

Timp. *mf*

Perc. *non arp.* *f*

Hp. *f* *+* *+* *+* *+* *C♯* *C♯G♯*

S

A

T *f marcato*
What-so - ev - er is rare and pas - sion-ate car - ries _

B

rit. ----- **B Energetic** ♩ = 126

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

55

Fl.

Ob.

B♭ Cl.

Bsn.

55

Hn.

55

Timp.

55

Perc.

55

Hp.

55

S

A

T

B

f marcato

the soul to the thought of e - ter - ni - ty, e - ter - ni - ty, e - ter - ni - ty, e -

What-so - ev - er is rare and pas - sion-ate car - ries the soul to the thought of e - ter - ni - ty, e -

55

I. solo

Vln. I

f

Vln. II

pp

55

Vla.

marcato

Vc.

f

D.B.

64

Fl. *mf*

Ob.

B♭ Cl.

Bsn.

Hn. *marcato mp*

Timp.

Perc.

Hp. *non arp. p*

S. *mf marcato*
What-so-ev-er is rare and pas-sion-ate car-ries the soul to the thought of e-

A. *mf marcato*
What-so-ev-er is rare and pas-sion-ate car-ries

T. *p*
ter-ni-ty, And by con-tem-pla-tion

B. *p*
e-ter-ni-ty, And by con-tem-pla-tion

Vln. I *tutti p*

Vln. II *mf p*

Vla. *pizz. p*

Vc. *pizz. p*

D.B. *p*

114

C

83

Fl. *mp* *f* *f*

Ob. *mp* *f* *f*

B♭ Cl. *mp* *f* *mf*

Bsn. *f*

Hn. *mf*

Timp. *mf*

Perc. *p* *mf* *arp.*

Hp. *f*

S. *mf* *f marcato*
gives it some glimp - - - ses, glimp - ses, What-so - ev - er is rare and pas - sion-ate, —

A. *mf* *marcato*
gives it some glimp - - - ses, glimp - ses, What - so - ev - er is rare and

T. *f marcato*
gives it some What-so-ev - er it rare and pas - sion-ate car - ries, — the soul, car - ries the soul, —

B. *mf* *f marcato*
tion gives it glimp - - - ses, glimp - ses, What - so - ev - er, What-so - e - ver is

83

C

Vln. I *mf* *f marcato*

Vln. II *mf*

Vla. *mf* *f*

Vc. *marcato* *f* *marcato* *f*

D.B. *mf* *f marcato* *f*

91

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Perc.

Hp.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

D.B.

f

marked

f

boldly
ff

boldly
ff

f

and pas - sion - ate, rare and pas - sion - ate, car - ries the soul to the thought of e - ter - ni - ty,

pas - sion - ate, rare, rare and pas - sion - ate, pas - sion - ate, car - ries the soul to the thought of e - ter - ni - ty,

What-so-ev-er is rare and pas - sion - ate, rare and pas - sion - ate car - ries the soul to the thought of e - ter - ni - ty,

rare and pas - sion - ate, rare and pas - sion - ate car - ries the soul to the thought of e - ter - ni - ty

117

118

molto rit. ----- **D** Majestic ♩ = 74

117

Fl. *f* *f*

Ob. *f* *f*

B♭ Cl. *f*

Bsn.

Hn.

117

Timp. *ff*

117

Perc. *p* *ff*

117

Hp. *ff* *ff*

117

S. gives it glimp - ses, gives it glimp - ses, gives it glimp - ses. of more ab - so - lute per -

A. gives it glimp - ses, gives it glimp - ses, gives it glimp - ses. of more ab - so - lute per -

T. pla - - - tion gives it some glimp - - - - ses. of more ab - so - lute per -

B. pla - - - tion gives it some glimp - - - - ses. of more ab - so - lute per -

117

molto rit. ----- **D** Majestic ♩ = 74

Vln. I

Vln. II *f*

Vla. *f*

Vc. *ff* *f*

D.B. *ff* *ff*

127

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. *ff*

Timp. *f*

Perc. *f* crash cym.

Hp. *ff*

S. fec - tion, of more ab - so - lute per -

A. fec - - tion, of more ab - so - lute per -

T. fec - - tion, of more ab - so - lute per -

B. fec - - tion, of more ab - so - lute per -

Vln. I *f*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B.

132 E ♩ = 84

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff* *f*

Hn. *ff* *f*

Timp. *f*

Perc.

Hp. *G₄ D₅ C₅*

S. fec - tion. What-so - ev - er is rare and pas - sion - ate

A. fec - tion. What-so - ev - er is rare and pas - sion - ate

T. feet - tion. What-so - ev - er is rare and pas - sion - ate

B. feet - tion. What-so - ev - er is rare and pas - sion - ate

Vln. I E ♩ = 84

Vln. II

Vla. *ff* *V₃* *3*

Vc. *ff* *V* *3*

D.B.

piu mosso -----

138

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

ff

Timp.

138

Perc.

sus. cym.
p

138

Hp.

138

S

car - ries the soul to the thought of e -

A

car - ries the soul to the thought of e -

T

car - ries the soul to the thought of e -

B

car - ries the soul to the thought of e -

piu mosso -----

138

Vln. I

Vln. II

Vla.

Vc.

D.B.

123

Maestoso ♩ = 84

147

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff* *fp* *ff*

Hn. *ff* *fp* *ff*

Timp. *f* *fp* *ff*

Perc. *ff* crash cym.

Hp. *ff* *sim.* *ff*

S. ter - ni - ty.

A. ter - ni - ty.

T. ter - ni - ty.

B. ter - ni - ty.

Maestoso ♩ = 84

147

Vln. I *ff* *ff*

Vln. II *ff* *ff*

Vla. *ff* *ff*

Vc. *ff* *ff*

D.B. *ff* *ff*

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VITA

Dwight Donel Bigler was born in Blackfoot, Idaho on November 19, 1973, the son of Rae Arlene Bigler and Kenneth Bruce Bigler. After graduating from Blackfoot High School, Blackfoot, Idaho, in 1992, he began work on an Associates Degree in Music at Ricks College (now Brigham Young University-Idaho) in Rexburg, Idaho. In January of 1993, he left for upstate New York to serve as a full-time, voluntary missionary for The Church of Jesus Christ of Latter-day Saints. Upon completion of this two-year commitment, he finished his Associate in Music at Ricks College in April 1996 then transferred to Brigham Young University, Provo, Utah, where he received the degrees of Bachelor of Music in April 1998 and Master of Music in December 2001. During the following two years, he was employed as the Pianist, Assistant Conductor, and Artistic Administrative Assistant for the Dale Warland Singers in St. Paul, Minnesota. In September 2003 he entered the Graduate School of the University of Texas. During his graduate studies, he was the conductor of the BYU Women's Chorus and the University of Texas Men's Chorus. He also composed a number of arrangements and compositions for choir, three of which are published: *All You Who Are to Mirth Inclined* (0-19-386775-3, Oxford University Press: 2004), *The First Noel* (HMC1952, Hinshaw Music, Inc.: 2003), and *Blue Tail Fly* (HMC1988, Hinshaw Music, Inc.,: 2003).

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This dissertation was typed by the author.